

VART 3327 Hong Kong Craft: Tradition and Transformation (3,4,0)

Prerequisite: VART 2305 Art in the 20th Century I

Hong Kong is known for its concentration of traditional craftspeople and clusters of materials for handicraft industry. Nowadays, Hong Kong, as one of the post capital cities in Asia, faces urban re-development and the consequent potential loss of local marginalized wisdom of craftspeople and community networks. One of the Academy's roles is to provide a platform to study traditional handicraft, conserve its culture and support its re-generation. By doing so, this course will inspire ideas and concepts also in subjects like Ceramics, Glass, Jewellery Design, sculpture, and Wearable.

This is a practice-based course with theory presenting the Hong Kong handicraft industry's early development and handicraft skills. In exploring the relevant development in trend and ecological environment of traditional handicraft, its position within the framework of art-theory based cluster will also enhance the cognition of intangible cultural heritage and its sustainable conditions under the material culture concerns and cultural policy-making.

The course will experience sharing of and collaboration with local traditional craftspeople. It emphasizes both technique training and materials exploration, including the handling and interpreting of traditional or new materials and how to convert them into a new form of art and design. Student will be encouraged to interact with each other and the local community for their creative projects. Handicraft such as paper offerings for ancestors, paper scissor-cuts, Cantonese embroidery, Chinese bird cage, paper lantern, flour-clay character, rattan knitting, galvanized iron manufacture, cart and wooden boat building etc will be studied in this course.

VART 3335 Museum Studies (3,3,0)

Prerequisite: VART 2305 Art in the 20th Century I

Museums have served many functions, as repositories of antiques, temples of genuine artworks, platforms for life-long learning, and as social agents promoting civic values. How do museums balance their diverse roles and responsibilities against a backdrop of changing social agendas, commercial competition, and the global diversification of communication technologies?

Focusing on policy issues and professional concerns, this course examines organizational conventions, collection management policies, documentation systems, interpretation and communication mechanisms, and education and outreach programmes, to consider how museums can shape a new form of public life around diverse cultural resources. Through case studies, hands-on workshops, and site visits, this course offers students practical knowledge of art administration with an emphasis on operation routines, management skills, and project planning, to bring art to a wider audience. This course also examines how museums can convey standards about the value and meaning of artwork, shape public understanding of art, and become involved in the production of art and culture. Students will learn about operating mechanisms of museums and reflect on the complex relationship between museums and contemporary practices in the art world and in society.

Looking into various museum practices, such as acquisition, preservation and displaying of artwork, this course explores how meanings of art would be created and thus enables students to reflect on their artistic practices. This helps bridging with many practical courses offered by the AVA.

VART 3336 Art, Culture and Criticism (3,3,0)

Prerequisite: VART 2305 Art in the 20th Century I

Art criticism is an essential element of artistic practice and has a multitude of uses from artist's statements to exhibition, critical analysis and academic discourse. How the artist uses words to analyse and describe works, becomes a necessary component in the dissemination and communication of the creative.

This course will use the practice of viewing exhibitions with a focus on Hong Kong and Chinese artists to provide practical skills of visual analysis to improve students' individual critical analysis

and research. In addition this course will visually explore the essence of communication, and the positions and perspectives of artists and art writers. It further provides primary sources to explore the changing role of the writing about art, from manifesto and critic to intention and reception.

Art, Culture and Criticism reveals the relationship between art, creativity and language, as a methodology that can enhance communication and critical engagement with art theory and art historical writings. It will also assess writings on modern and contemporary visual arts practices by looking at how key texts from the past have informed present discourses on art. The course thus examines fundamental skills of research practice, methods and methodology for practicing artists and academics in writing on art.

We will visit a number of exhibitions and critically examine the work in comparison with artists' writings through selected examples of current exhibitions in Hong Kong, utilizing- where possible- primary source materials like notes, correspondence, manifestos, and other printed matter.

VART 3337 The Anthropology of Art (3,3,0)

Prerequisite: VART 2305 Art in the 20th Century I

This course introduces the study of visual anthropology, examining the visual documentation of humanity and its cultures. Exploring a variety of media objects and events, this course critically engages students into debates and issues related to photography, advertising, global mass media, material culture and the impact of new technologies.

The visual interpretation offers significant insight into our understanding of the human development in terms of our own identities, and within the wider global and historical contexts. Fragile, and often temporarily specific, the analyses of visual elements offer an intellectual platform for contextualization and decontextualization.

Exploring concepts and methods as research tools for anthropological inquiry that consider the inter-connection of reality, social perspectives, and the resulting visuality, which can help to inform and influence our ways of understanding and assimilating our lives and societies.

Through the discussions of what images mean to us, and their effects, the course will further poses crucial questions surrounding our understanding within the historical, cultural and social, value and power of vision, image and artefact. Emphasizing and contextualizing the relations between people and the visual as objects, studied both within and external to, environmental and cultural context, this course will guide students to integrate various points of view and develop their own critical judgment of the Visual Arts.

VART 3367 Exhibition and Art Markets (3,3,0)

Prerequisite: VART 2305 Art in the 20th Century I

How is art effected and affected by exhibition cultures and art markets?

Do exhibitions define art buying patterns? Or do buying patterns define exhibitions?

These are key questions for the understanding of the art world, and need to be of core interest to the emerging artist breaking into the highly competitive art market place.

From the differing perspectives of both the public and the private sector, this course will provide navigation support and assessment of the contrasts and similarities of the sectors, discussing issues of wealth and value, consumption, and ownership.

To do so the course will extend the students knowledge of the history and theory of exhibitions, collecting, and the effect and impacts of the growing commercial art markets. It will further analyse the roles and restrictions of cultural policy and definitions of culture, in a local and global sense, and contextualise these frameworks for public and private sectors. Case studies of world leading galleries such as Tate Modern, MOMA and the Guggenheim will be studied to determine the meaning of 'blockbuster exhibitions' and the commercialisation of art as is evident through the marketing practice of exhibitions and their associated gift shop memorabilia.

The changing role of art and its exhibition will be examined, in terms of traditional associations of status, education and of art in an increasing commercial form as investment. Assessing the roles of gallery, dealer, auction house and buyer as the centre pin to driving and responding to market forces. These themes and topics will provide essential knowledge of the arts sector, reviewing the role of the public and private sectors in the advancement of the art exhibition.

VART 3375 Arts of Asia (3,3,0)

Prerequisite: VART 2305 Art in the 20th Century I

The fundamental aim of this course is to provide students with a broad understanding of Asian art in the 20th century. It will explore the range of arts from Painting, sculpture, architecture, decorative arts, modern and contemporary art. The course will look at art produced in China, Japan, Korea, India, Taiwan, and Southeast Asia, questioning the differences and individuality of the creative product.

The course will further question ideas of national identity in modern and contemporary art and will be used to illustrate the diversity and uniqueness of visual art and culture in these countries. We will examine the cultural interaction through which the production, trading and consumption of art and the course will actively encourage students to investigate the individual characteristics of visual arts of different countries and cultures, it attempts to enhance student's understanding of the visual arts in the scope of Asia.

To understand any culture it is necessary to study the arts from that culture and how they interrelate with historical, geographical, religious and philosophical factors. The Arts of Asia make tangible and visible the beliefs, which have guided the various civilizations of the continent.

VART 4015 Research and Practice in Visual Arts (6,6,0)

Prerequisite: Completion of minimum one BA-cluster from SMA concentration or VAS concentration

This is an independent study courses for Year 4-students of the BA (Hons) in Visual Arts-programme. It focuses on interdisciplinary research in the visual arts, centred around a self-generated practical creative investigation. While there are no principal formal restrictions to the investigation or the creative project – it may be of any medium or approach – students have to produce substantial research work as their outcome. This research is then to be the basis for their subsequent Honours Project.

This initial theory-based framework of the course is made up of a series of workshops that aim at consolidating, combining and extending the wide range of cross-disciplined research methods, cross-media creative approaches as well as work documentation and presentation skills that students of the programme have acquired in their previous studies so far. Participation in these workshops will help the students to independently pursue their investigations and experimentations within their personal projects in this course. These activities will also establish a time and workload structure to give guidance to the students, and provide opportunity for feedback and criticism in the further course.

To provide the students with opportunities to research the fundamentals and the context of their own intended self-assigned creative project the initial comprehensive research introductions will be followed up by a sequence of lectures, case studies, tutorials and other relevant teaching and learning activities related to the students' specific concentration of choice.

The knowledge, skills and experiences that students gained in this course are prerequisite for the Honours Project in the last term of study in the BA (Hons) in Visual Arts programme.

VART 4055 Honours Project (6,*,*)

Prerequisite: Year III standing

The Honours Project provides a keystone experience for the student in his final year in the BA (Hons) in Visual Arts programme. It gives the student an opportunity to prove his capability of solving independently and self-reliantly a self-generated assignment in the work-field of the Visual Arts. He will apply the concepts and skills gained on the programme to

the investigation. In successfully doing so the student will meet academic and creative standards that allow the Academy to confer the BA (Hons) in Visual Arts degree on him.

The Honours Project has to be completed by all students during their final term of study in the BA (Hons) Visual Arts programme. To increase students' performance during the development of their Honours Project, and as preparation for their careers after graduation the Honours Project includes a series of required workshops.

VASA 7010 SMA Studio Project I (9,4,8)

The SMA Studio Project I is the first part of the 2 consecutive 9-credit courses which embodies research, development and trial execution of a body of individual studio work. The course will be conducted in form of seminar, tutorial supervision and independent studio practice within a concentration-based tutorial group under the guidance of a supervisory team.

Knowledge and skills in a variety of professional aspects as well as different creative approaches will be discussed throughout the course. The outcomes will be a series of studio work in progress with appropriate references and theoretical backup together with a formal project proposal which show great potential to be further developed in SMA Studio Project II.

VASA 7020 SMA Studio Project II (9,4,8)

Prerequisite: VASA 7010 SMA Studio Project I

The SMA Studio Project II is the second part of the 2 consecutive 9-credit courses. Students have to continue the artistic exploration bring forward from Studio Project I and eventually realize the proposed independent project under the guidance of respective supervisor. The final outcomes of the SMA Studio Project II will be a series of studio work with well-defined theoretical framework, references and continuous development according to the project proposal approved by the supervisor.

The format and deliverables of the SMA Studio Project II should demonstrate the students' mastery of the knowledge, skills and professional attitude acquired throughout the programme as well as to show their achievement of independent creative pursuit.

WRIT 1005 Creativity: Theory and Practice (3,3,0) (E)/(C)

The course aims to help students acquire a systematic and up-to-date knowledge of the meanings of creativity, from theoretical and descriptive points of view with experiential learning to engage students in exploring their own creative potentialities and the practical applications particularly in writing.

WRIT 2005 Biography Writing (3,2,1)

This course aims at introducing to students a particular genre of personal writing, the biography. In this reading and writing course, students will conceptualize, research, write and revise biographical narratives. Questions of how to structure and select, how lives can be written in an authentic way, and how to do justice to other's lives will be tackled. Students will also experience, through appreciating masterpieces of biographical writing, the diverse ways in which other authors have also written lives.

WRIT 2006 Food, Wine and Travel Writing for the Leisure Industry (3,3,0) (C)

The course aims to enhance students' cultural literacy through appreciating a variety of bilingual texts of different genres themed food, wine and travelling, which serve to offer creative inspirations and critical insights for students' creative and professional writing.

WRIT 2007 Editing and Publishing (3,3,0) (C)

This course aims at fostering a comprehensive understanding of the nature, operations, historical development, and ongoing dramatic changes in publishing as a creative industry. It attempts to train students to master the core editing skills of English and